Three Collaborative Piano Recitals: Schubert's *Die schöne Müllerin*, Assorted Works for Clarinet and Piano, and an Exploration of Comparative Song Settings

by

Landon E. Baumgard

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2018

Doctoral Committee:

Professor Martin Katz, chair
Associate Professor Danielle Belen
Lecturer Amy I-Lin Cheng
Professor Freda Herseth
Associate Professor David Miller

Landon E. Baumgard

landonb@umich.edu

ORCID iD:0000-0001-5051-4761

DEDICATION

Dedicated to my wife, Jennifer Baumgard, and children, Micah, Amabel, and Iris.

TABLE OF CONTENTS

ABSTRACT

Three dissertation recitals were performed in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Performance) in the University of Michigan. The repertoire performed on these recitals represents an offering of the diverse and sometimes eclectic roles of the collaborative pianist.

The first recital took place April 7, 2017 at University of Michigan's Britton Recital Hall. It consisted of Franz Schubert's song cycle, *Die schöne Müllerin*, featuring tenor, Joshua Lovell.

The second recital showcased prominent chamber works in the repertoire for clarinet and piano, and it took place November 11, 2017 at University of Michigan's Stamps Auditorium. The recital featured clarinetist, Joshua Anderson, and cellist, Richard Narroway. The program consisted of *Para Fred*, a suite of transcribed Spanish songs arranged by Martin Katz; *4 Stücke*, op. 5 by Alban Berg; *Grooves,* by Philip Parker; and Alexander von Zemlinsky's Trio for clarinet, cello, and piano, op. 3.

The third dissertation recital was a lecture recital presented April 18, 2018 at the Faber Piano Institute in Ann Arbor, Michigan. The lecture focused on ways in which different composers set the same poems in song, and featured soprano, Madeline Thibault, and baritone, Samuel Kidd.

RECITAL 1 PROGRAM

LANDON BAUMGARD, Piano

JOSHUA LOVELL, Tenor

Friday, April 7, 2017
Moore Building, Britton Recital Hall
7:30 PM

Die schöne Müllerin (1824) — Franz Schubert (1797–1828)

- Das Wandern
- Wohin?
- Halt!
- Danksagung an den Bach
- Am Feierabend
- Der Neugierige
- Ungeduld
- Morgengruss
- Des Müllers Blumen
- Tränenregen
- Mein!
- Pause
- Mit dem grünen Lautenbande
- Der Jäger
- Eifersucht und Stolz
- Die liebe Farbe
- Die böse Farbe
- Trockne Blumen
- Der Müller und der Bach
- Des Baches Wiegenlied

RECITAL 1 PROGRAM NOTES

Die schöne Müllerin (1823)
Composed by Franz Schubert
Poetry by Wilhelm Müller

Die schöne Müllerin (The beautiful maid of the mill) is one of the jewels in the crown of German Lieder. It is unequivocally a masterpiece in Schubert's immense output of song, and the work's genesis is nearly as captivating from a historical point of view as is its artistic content.

The short of it is this: the Italian opera composer Paisiello composed the 1788 hit, *La bella Molinara*, which was so successful that it made its way to Germany under the title *Die schöne Müllerin*. The opera had a run in Vienna in 1822, and it is reasonable to conclude that Schubert heard it there. In a time during which Vienna enjoyed a culturally vibrant salon music scene, the mill romance trope framed by both this opera and established German folk tradition provided ideal fodder for a group of dilettantes and poets in the circle of prominent Viennese arts-supporter, Friedrich August von Stägemann. These arts enthusiasts contributed verse to an amateur *Liederspiel* (a play with songs added), in which members of the immediate society were assigned roles, and each character was challenged to write his or her own poetry. Ludwig Berger was asked to set the finished assortment of mixed-quality poetry to music. The composer immediately identified Wilhelm Müller (who fittingly had written first-person poetry from the miller's perspective) as the worthiest poet in the circle, and he prodded him to expand and fine-tune the poetry so that a cohesive poetic cycle could take shape. There is no clear answer to how exactly Schubert came across the poetry of Müller, but it was published in a larger collection of poetry under the title, *Sieben und siebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (Seventy-seven poems from the posthumous papers of a travelling hornplayer), and it was in this form that Schubert would have first seen the poems.

The poems crossed Schubert's life at a difficult time. The young composer learned in 1823 that he had contracted syphilis, the condition that would end his life in 1828. In an 1824 letter Schubert wrote,

> "I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair over this ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the happiness of love and friendship have nothing to offer but pain."

This tragic sentiment makes clear what drew Schubert so committedly to the Müller songs, both for this cycle and his final cycle, *Winterreise*. Here was a man in his early twenties–a man with a prodigious musical output and a wide circle of friends–who suddenly could not pursue a relationship for guilt over spreading the disease.

The narrative of the poetic cycle follows a naïve miller-apprentice who craves travel and the satisfaction of work ("Das Wandern"). This first song is a model strophic song, a formal tactic that requires the performers to imagine ways of varying each verse in a way that gives the audience a sense of freshness and textual clarity (there are eight other strophic songs in the cycle requiring the same degree of variation; this was Schubert's predominant approach to song composition). "Wohin?" sets up a brook as one of the primary characters in the cycle, assuming the role here of guide to the future. Arrested by its rushing, nymph-like song, the young man follows the brook to a mill. The rest of the story centers on the mill, beginning with his eagerness to work there and with his first boyish questioning of his romantic awakening in "Danksagung an den Bach." It is this man's first encounter with romantic love. "Am Feierabend" characterizes a typical sensitive lad who is prone to both passion and disappointment; he sings of his express desire for the young maiden to notice his quality, and he seethes more fervently at her apparent egalitarian treatment of all the men at the mill. Songs six through eight yield a meek, passive dimension to the miller. He

muses over the possibility of her returned love, and waxes impatient over her failure to perceive his whole-hearted offering of love in "Ungeduld."

Though he has moments of doubt and further disappointment in the next three songs, his love only grows more tender. In "Mein!" he is sure that the maiden is finally his, though there is no evidence in the text to suggest a specific event that warrants this confidence. Interestingly, Schubert did omit a handful of songs from Müller's poetic cycle that suggest an erotic encounter between the two. What follows in "Pause" is a striking moment in the song cycle, at which the miller expresses both utter happiness and doubt about the future. Formally, this song is by far the most fantasia-like with its non-strophic text setting and wandering harmonies. The next song ("Mit dem grünen Lautenbande") continues the delusion that the young maiden favors the miller, and he goes so far as to send her the green ribbon she expressed interest in, in order that he may imagine it interwoven in the locks of her hair.

The turning point of the cycle is "Der Jäger," an angry and threatening song set to driving music in the piano and frothy syllabic rage in the voice. A hunter has stolen the heart of the miller's daughter, and the lad wishes to chase him away. This strain of anger heightens in the next song, which runs an even faster race alongside the brook texture in the piano. At this point it is clear he intends not to chase after the girl, as he bids the brook tell her nothing of his sorrow–in fact, he fabricates a story in which he claims to be making nonchalant music for children. He has lost his faith in love, and he becomes focused on his agony. In "Die liebe Farbe," he laments being unable to experience the world in the same way he could prior to falling in love, and his vision narrows in on death. A funereal atmosphere is intoned with a single repeated note that makes time stand still and perfectly captures the single-mindedness of the protagonist. In the penultimate song, "Der Müller und der Bach," the lad engages in a tender debate with the brook about whether death could be the right path. The brook attempts to console, but the lad's mind seems already made–he

will die, and the brook will sing to him a lullaby composed of a gently tolling bell and an inner horn call that signal the passing of the young miller.

RECITAL 2 PROGRAM

JOSHUA ANDERSON, Clarinet
LANDON BAUMGARD, Piano

Richard Narroway, Cello

Saturday, November 11, 2017

Walgreen Drama Center, Stamps Auditorium
4:00 pm

Para Fred — *arr. Martin Katz*

La Maja de Goya—Granados (b. 1945)

Jesús de Nazareth/Tres morillas—Nin/Obradors

¿De dónde venís?—Rodrigo

Canción de cuna—Montsalvatge

El vito—Obradors

4 Stücke, op. 5 — Alban Berg

Mässig—Langsam (1885–1935)

Sehr langsam Sehr rasch Langsam

Grooves — Philip Parker

Bop (b. 1953)

Hocket and Rock-It

Sultry Waltz

Bulgarian Blues

Intermission

Trio for clarinet, cello, and piano op. 3 — Alexander von Zemlinsky

Allegro ma non troppo (1871–1942)

Andante Allegro

Richard Narroway, cello

RECITAL 2 PROGRAM NOTES

Swing, Sang, Schwung: Music for Clarinet and Piano

Chamber music recitals are often oriented with a mind toward the chronological–an attempt at tracing a linear progression of musical style and technological improvements in instrument construction, etc. While this is certainly a valid paradigm for recital construction, this program takes a different approach. We begin firmly in the twentieth century, at which point Spanish composers face away from the German mode of romanticism; the young Alban Berg of the so-called Second Viennese School dabbles masterfully in a highly concentrated form of post-romantic expressionism; and the flashy-cool American jazz idiom is given a four-course sampling in a recent composition by Philip Parker. These pieces use economic means to communicate big ideas in a relatively short period of time. For the second half of the program, we settle into a highly romantic, formally extensive trio for clarinet, cello, and piano by the young Brahmsian composer, Alexander von Zemlinsky. See this not as a tracing backwards to a sort of kernel rooted in German composition, but rather a placement of the program's weightiest entree at the moment one craves rich music high in cholesterol.

Para Fred is a suite of Spanish songs by various composers that have been assembled and transcribed by Martin Katz. The art of transcription is complex, and was first mastered by Franz Liszt with his piano versions of Beethoven symphonies, Schubert songs, Wagner operas, and more. It is no easy task to deliver the same kind of life, color, and emotional effects that occur naturally in the original work, and often it involves some re-composition and ornamentation. These five transcriptions employ these devices to

great effect. The first, "**La maja de Goya**," brings to life a poem by Fernando Periquet with music by Enrique Granados. The song comes from a set of twelve *tonadillas*, published in 1912, in the "*estilo antiguo*" of 18th-century dramatic songs that were scored for a small orchestra or guitar and often included narration and multiple characters. This particular song contains a very long instrumental introduction, over which a narrator would tell the tale of the famed painter Francisco Goya winning over the hearts of women by appreciating their individuality and physical grace. After much wandering and several contrasting motives traded off between the clarinet and piano, the tune arrives, both playful and elegant. The second piece in this set actually combines two songs: "**Jesús de Nazareth**," (1933) by Joaquín Nin, and "**Tres morillas**," (1941) by Fernando Obradors. The pieces form a natural union, as both are ancient-sounding *villancicos* (a form of poetry often set to music dating back to the Renaissance) that evoke the modal qualities and atmosphere of early Christian and Islamic sacred music. "Jesús de Nazareth" functions as an improvisatory introduction to the more tuneful "Tres morillas." Following this is the popular, "**¿De dónde venís?**" from Joaquín Rodrigo's *Cuatro madrigales amatorios* (1947). The text is by an anonymous 16-century poet, and the music is a graceful, light-hearted, and sarcastic evocation of the questioning lover who wryly questions her partner on where he has been, then promptly answers the question for him: "I know where you've been." "**Canción de cuna**" (1945) is a lullaby by the Catalan composer Xavier Montsalvatge. It uses an *habanera* as its rhythmic basis, with a text by 20th-century Uruguayan poet Ildefonso Pereda Valdés. Katz instructs the clarinetist to start certain pitches flat and bend up to the correct pitch, an imitation of a vocal technique that reflects greater emotional intensity. The final transcription is "**El**

vito" (1941), and it is the second song in this suite by Obradors. It features strong rhythmic thrusts, and the repeated notes in the piano imitate the techniques often utilized in *flamenco* guitar music. Highly virtuosic for both musicians, the song is fast and vigorous to characterize the traditional dance affiliated with the disease referred to historically as "St. Vitus's Dance" (now classified as Sydenham's chorea). The ailment comes on suddenly in children and adults, and it entails uncontrollable jerking movements of all four limbs. The *guajira* rhythm alternates between measures that clearly are divided into three main beats and groups of measures that take on a feeling of duple subdivision.

Alban Berg (1885-1935) comes out of what is often referred to as the "Second Viennese School." He was a pupil of Arnold Schoenberg from 1904-1911, with whom he maintained frequent but somewhat distanced contact after his years of formal study. Berg's ***Vier Stücke,* Op. 5** (1913) are miniature pieces that condense the highly expressive late-Romantic musical gestures into one to three pages. Though Berg indicates in the score that substantial breaks should be taken between each piece, they do group well as a four-movement structure akin to a Brahms symphony. The first piece begins with a spritely solo clarinet before abandoning this sentiment for a gloomy and brooding duet between the two instruments. It ends after a tonally and dynamically expansive outburst decays into a disconsolate toll of repeated A's in the clarinet and high glassy chords in the piano. The second piece is slow, perhaps understood as a melancholy nocturne. Simple dyads float timelessly in the piano, while the clarinet winds up to a sudden soft and high anti-climax. Following this is a scherzo/trio which makes intense

demands on the ensemble, for the rhythm is extremely complex. The final piece is in three parts: a slow introduction with a dark block-chord ostinato in the piano and reluctant chromatic passages in the clarinet, followed by a period of meandering counterpoint, and finished with a recitative that ignites like a volcanic explosion and transforms abruptly into the faint ringing in the ear of the angst that came before. The level of detailed instructions to the performers and rhythmic complexity make these an intense challenge to perform. The lyricism of Berg's musical voice, however, distracts the audience from the level of virtuosity needed–proof that this composer is worthy of praise.

Born in 1953, American composer Philip Parker grew up and formed a career as a percussionist. He teaches at Arkansas Tech University, and has an output of works for both chamber and large ensemble settings. His works for wind ensemble have garnered much acclaim. Of ***Grooves*** (2005), he writes:

Grooves combines elements of classical and jazz styles into a "third stream" composition for a clarinetist with piano. The first movement, "Bop," incorporates some musical idioms from the "bebop" style including fast unison licks, and double-time feel. "Hocket and Rock-It" has the piano laying down rhythmic ostinatos simulating a drummer while the clarinet fills in the "gaps" with a funky melodic line. The third movement, "Sultry Waltz," has a seedy bar room atmosphere while the last movement, "Bulgarian Blues," uses asymmetrical meter typical of Bulgarian folk music with some rather twisted blues progressions.

The performers find these pieces wonderfully idiomatic to each instrument. The diverse

styles of jazz make them a fresh retrospective of a century of America's inventive musical climate.

Alexander von Zemlinsky's **Trio for clarinet, cello, and piano, Op. 3** (1897), nicely caps the 19th century in the fashion of an extended chamber work by Johannes Brahms. It will be difficult to tune out the parallels between this work and Brahms' own clarinet trio (Op. 114) from 1891. Indeed, Zemlinsky was a young Viennese composer (1871-1942) who venerated Brahms (his appreciation for Wagner's harmonies bloomed late) as the ideal musical figure to be imitated. At nearly a half-hour in length, the trio utilizes classical forms with Romantic-era updates in harmonic and developmental processes. When Zemlinsky proudly showed Brahms this trio in 1895, Brahms became an instant supporter of the younger contemporary and suggested him to his publisher. The opening movement in d minor is broad and grand in scale, with multiple moments of heroism leading into lyrical points of expression. The coda is highly Brahmsian in its build from a soft but incisive rhythmic gesture to an all-out apotheosis, each player halting at a fermata, followed by a mad swoop to the end. The middle movement is warm and cantabile, with a full statement of the unhurried theme by the solo piano to start. It gives way to a more excited operatic fantasy before resolving harmoniously in D major. With as little break as possible, the last movement begins its Gypsy-like rush, again with the piano leading the way. Moments of quiet excitement and colorful harmonic turns alternate with episodes of emotive outbursts. The piece ends cyclically, quoting the opening theme of the first movement before rushing off in a whimsical coda suddenly in D major once again.

RECITAL 3 PROGRAM

LANDON BAUMGARD, Piano

Madeline Thibault, soprano
Samuel Kidd, baritone

Wednesday, April 18, 2018

Faber Piano Institute, Ann Arbor 7:30pm

Mignon, op. 75 (1809) Ludwig van Beethoven (1770–1827)

Mignons Gesang, D. 321 (1815) Franz Schubert (1797–1828)

Mignon, op. 36 *Jarní paprsky* (1872) Zdenko Fibich (1850–1900)

Mignon: Kennst du das Land? (1888) Hugo Wolf (1860–1903)

Madeline Thibault, soprano

Feldeinsamkeit, op. 86 (1882) Johannes Brahms (1833–1897)

Feldeinsamkeit (1897) Charles Ives (1874–1954)

Samuel Kidd, baritone

Heart, we will forget him (1950) Aaron Copland (1900–1990)

Heart, we will forget him (1978) John Duke (1899–1984)

Heart, we will forget him, op. 108 (1944) Arthur Farwell (1872–1952)

Madeline Thibault, soprano

Sleep from ***Five Elizabethan Songs*** (1912) Ivor Gurney (1890–1937)

Sleep (1922) Peter Warlock (1894–1930)

Samuel Kidd, baritone

Phänomen (1889) Hugo Wolf

Samuel Kidd, baritone

Phänomen, op. 61 (1874) Johannes Brahms

Madeline Thibault, soprano

Samuel Kidd, baritone